

# THE RECORDINGS OF WILLIAM CONRAD POLLA'S CLOVER GARDENS ORCHESTRA

## An Annotated Tentative Personnelo – Discography

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Written by JSLas2

### WILLIAM CONRAD POLLA'S CLOVER GARDENS ORCHESTRA

William Conrad Polla (1876-1939) was known to the American public in many ways. As composer, Polla penned sentimental tunes such as "Dear Heart", ragtime melodies such as "Missouri Rag" & "Irresistible Rag", patriotic tunes such as "God Save America" & famous hits such as "The Gondolier", "The Melody That Made You Mine" & "Dancing Tambourine". As pianist, he performed with Frank Cushman on vaudeville stage. He also played piano with his own band, with whom he played at the Clover Gardens from at least early November of 1924 to mid November of 1925 (when he was replaced by the band of Charles F. Strickland) and recorded with such group from November 15 of 1924 to December 8 of 1925 (15 sessions for Edison (2 of these used a small group drawn from Polla's band that revived the name of the Georgia Melodians (revived again by one of Polla's sidemen, Rex Gavitt for 3 sessions from January 15 of 1926 to April 9 of 1926)) and 10 for Columbia (3 of them for Columbia's budget label Harmony (2 of them previously attributed to Ben Selvin due to the presence of a violin according to Rust's ADBD, but later revealed to be by Polla's band according to Johnson & Shirley's ADBORAF, who inspected the Columbia file cards that confirmed it))), to which you can add a certain session that he did for Pathe with a pseudonym known as the Texas Ten (previously attributed to Nathan Glantz by Rust & Johnson-Shirley, but not Glantz according to aural listening & inspection by this author, more details to be revealed during this work) & 2 unlisted sessions that Polla's band did as the Tickle Toe Ten. And its these sides (or at least the majority of them) that will be examined on this work, as several of these feature a sound akin to that of the Georgia Melodians sides from 1924, perhaps due to the presence of some sidemen of the Georgia Melodians that Polla may have hired for his group shortly after the Georgia Melodians disbanded after their session made on November 10 of 1924 (tunes were "I'm Bound For Tennessee" & "My Mammy's Blues").

All the Edison sessions were held on its New York recording studio located at the top floor of this building, the Knickerbocker Building, which was between the 5th Avenue & the 16th Street in Manhattan (address 75-79 Fifth Avenue), whereas the Columbia ones were held at their recording studios located at the top floors of the Gotham National Bank Building (1819 Broadway, New York, NY 10023) in Broadway. The 2 Tickle Toe sessions for Okeh were cut at Okeh's recording studios located at the 25th West 45<sup>th</sup> St., Manhattan. As for the Texas Ten session, it was held at Pathé Actuelle's New York recording studios located at the 18 West 42<sup>nd</sup> Street.

I have attempted to identify some of those musicians in this work having in mind the considerations above, to which you can add aural listening to most of the 29 sessions covered here.

Honestly, I hope that it hasn't been in vain, but in any case, other suggestions & corrections are kindly welcome.

**001 POLLA'S CLOVER GARDENS ORCHESTRA**

New York,

November 15, 1924

Unknown (?Ernie Intelhouse) – tpt; unknown – tpt; unknown – tbn;

unknown – clt (2), alt, sop (1); unknown – alt, sop (1); unknown – ten sop (1);

William Conrad Polla – p, arr, ldr; unknown (?Elmer Merry) – bjo;

unknown (?Al Singmore) – bb; unknown (?Carl Gerold) – d; Wm. Schulz – arr (1); Louis Katzman – arr (2).

9848-A-C It'll Get You

Edison 51440

not on LP/CD

9485-A-B-C Too Tired

Edison 51440

Rivermont BSW-1166

Both Brian Rust, Richard J. Johnson & Bernard H. Shirley agree on the presence of Polla as the leader & pianist of the group and they also agree on the instrumentation. However, I respectfully disagree that one of the trumpets double on mellophone, and thus, no mellophone can be heard on the recordings shown. And moreover, there's no baritone sax heard. I agree with them on the number of saxes heard on the session, which are three. These are 2 altos (one of them doubling on soprano sax for the 1<sup>st</sup> title and on clarinet for the 2<sup>nd</sup> title) & a tenor sax.

Regardless of that, Polla shows that his band was a superb one on the 2 titles heard on this session.

The 1<sup>st</sup> title is a wild & fantastic treatment of the Art Landry tune "It'll Get You", with a fine soprano sax work from the unknown first alto sax player.

The 2<sup>nd</sup> one is his well-known recording of "Too Tired", with 2 of the 3 takes available online, and one of them recently reissued on Rivermont BSW-1166. According to Dave Lomax on the Afterthoughts section of the Storyville magazine edition of October to November of 1982 number 103

(<https://archive.nationaljazzarchive.co.uk/img/b0ede53284c3045b2b2d5035ab06e62fcea04f42291fc2162ebb80a48a419927/347ea5cf9d7acf28e54e58d16e7e1a8c9ff5963efc75a395dfff155f272c72f6>), that title has a sound that was akin to that of the Georgia Melodians.

The personnel is largely unknown, but Lomax's comment makes me think that some of the Georgia Melodians sidemen (except Merrit Kenworthy & Clarence Hill Hutchins) may have been hired by Polla.

The hot trumpet solo on the 2 takes of the 2<sup>nd</sup> title sounds aurally like the work of Ernie Intelhouse, who was formerly with the Georgia Melodians that had recently disbanded by the time of this recording session, though the author list him as a possible candidate.

The hot banjo solo with chords on that title sounds aurally like the work of Elmer Merry, also from the Georgia Melodians. And what about the hot cymbal work behind the trumpet solo on one of the takes of the 1<sup>st</sup> title? Well, it sounds a lot like the work of another former Georgia Melodians sideman named Carl Gerold, but aurally. That after beat cymbal work can be heard in a number of Georgia Melodians sides from 1924 (check out "How You Gonna Keep Cool?" for example, where his cymbal supports Ernie Intelhouse's trumpet solo (transfer by Enrico Borsetti: <https://www.youtube.com/watch?v=7wuRFYxG8JM&feature=youtu.be>) and for the author's view, Gerold's cymbal work places him alongside Vic Berton, Stan King & Joseph "Kaiser" Marshall.

The tuba may be possibly Al Singmore, also from the Georgia Melodians.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d – Will Prevost – v (and possibly 2<sup>nd</sup> p where used).

**002 POLLA'S CLOVER GARDENS ORCHESTRA**

New York,

November 29, 1924

Unknown (?Ernie Intelhouse) – tpt; unknown – tpt; unknown – tbn;

unknown – alt, sop (1); unknown – alt, sop (1); unknown – ten, sop (1);

William Conrad Polla – p, arr, ldr; unknown (?Elmer Merry) – bjo;

unknown (?Al Singmore) – bb; unknown (?Carl Gerold) – d; unknown – w (1).

9880-A-C Nightingale (w)

Edison 51455

not on LP/CD

9881 Lazy Waters (w)

Edison 51468

not on LP/CD

Well, this is Polla's 2<sup>nd</sup> session, and the following titles are Polla's first recorded waltzes, rendered tastefully.

Of particular note is the whistling on the 1<sup>st</sup> title.

Alongside Polla, the musicians are likely to be those of the 1<sup>st</sup> session.

It's unusual to hear a cymbal crash at the end of a waltz, as you can hear at the end of the 2<sup>nd</sup> title, but Polla must have been fond of this idea, which he would repeat it on some of the next sessions. (Comment from JSLas2: I wish that there would be a dissertation or article devoted to the analysis of William Conrad Polla's arranging techniques, just like there are thousands of articles regarding the analysis techniques of arrangers like Gil Evans, Duke Ellington, etc.)

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d – Will Prevost – v (and possibly 2<sup>nd</sup> p where used).

**003 POLLA'S CLOVER GARDENS ORCHESTRA**

New York,

December 3, 1924

Unknown (?Ernie Intelhouse) – tpt; unknown – tpt; unknown – tbn;

unknown – alt, clt; unknown – alt, sop (1); unknown – ten, sop (1);

William Conrad Polla – p, arr, ldr; unknown (?Elmer Merry) – bjo;

unknown (?Al Singmore) – bb; unknown (?Carl Gerold) – d; Will Prevost – v (1); unknown – train effects (1).

9886-A-B-C Traveling Blues (An Indigo Wail)

Edison 51456

not on LP/CD

9887-A-C All Alone With You (In A Little Rendezvous)

Edison 51456

not on LP/CD

Well, well, well, ladies & gentlemen, you have just arrived on time for Polla's 3<sup>rd</sup> session for Edison, which is certainly an interesting one.

The 1<sup>st</sup> title (from which 2 takes are available on Youtube) is a nice Dewey Bergman tune which was also recorded by Ted Weems, but the author feels that Polla wins on this one. And here we get to hear the fine Jolson-esque voice of Will Prevost,

who would later become Polla's piano man from at least mid 1925. Anyway, get a load of the 2 hot trumpet solos with wah-wah mute (which in the author's opinion sound aurally like the work of Ernie Intelhouse from the Georgia Melodians) on the 2 takes of that 1<sup>st</sup> title, and also the rideout ensemble on that side as well (coupled with train effects, of course). The 2<sup>nd</sup> title has a nice trumpet & clarinet duet that may predate the "accordion effect" brought by Joe Haymes to Ted Weems's band on the late 20s, though it arrived before with Wilbur C. Sweatman's groups & Joseph Samuels's Synco Jazz Band.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d – Will Prevost – v (and possibly 2<sup>nd</sup> p where used).

**004 (POLLA'S) CLOVER GARDENS ORCHESTRA**

New York,

December 19, 1924

Unknown (?Ernie Intelhouse) – tpt; unknown – tpt; unknown – tbn;  
unknown – alt, clt (1); unknown – alt, sop (1); unknown – ten;  
William Conrad Polla – p, arr, ldr; unknown (?Elmer Merry) – bjo;  
unknown (?Al Singmore) – bb; unknown (?Carl Gerold) – d; Arthur Lange – arr (2).

140197-1 I'll See You In My Dreams

Columbia 269-D not on LP/CD

140198-2 The Only, Only One For Me

Columbia 269-D not on LP/CD

Well, well, well, looks like we're just in time for William Conrad Polla's first session for Columbia, which was still using the acoustical system (just like Edison did until mid 1927) before they switched to the Western Electric recording system, which led to the Columbia team to put the acoustical recording system for the recordings of their budget labels Harmony, Velvet Tone & Diva on August from one year later (this will be mentioned on Polla's Harmony Dance Orchestra sessions (two of them previously attributed to Ben Selvin, but proved wrong thanks to Johnson & Shirley's inspection of the Columbia file cards (currently held at the Sony Archives) when we get to there).

Regardless of that, the 2 titles heard on this session shows what Polla's group sounds as good as in the Edison sides, but with the difference that the Columbia ones were a bit shorter in length.

The 1<sup>st</sup> title was clearly a special arrangement from Polla himself (other recordings used the tune's stock chart of Frank E. Barry, with the exception of Paul Whiteman's version for Victor, which used an special arrangement from Ferd(i)e Grofé), while the 2<sup>nd</sup> one uses Arthur Lange's stock arrangement doctored up by Polla himself.

Of particular note should be mentioned the ride out ensemble heard on the last 16 bars of the last chorus of the 1<sup>st</sup> title with a clarinet flying up there and the hot trumpet solo with wah-wah mute (played possibly by Ernie Intelhouse (if identified)) from the 2<sup>nd</sup> title, specifically towards the end.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**005 POLLA'S CLOVER GARDENS ORCHESTRA**

New York,

January 15, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
unknown – alt, sop; unknown – alt; unknown (?Bob Robinson) – ten;  
William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
Rex Gavitte – bb; unknown (?William "Bill" Dinan) – d; Frank E. Barry – arr.

9942-A-B-C You And I

Edison 51488

not on LP/CD

Polla's band is back for Edison, but with several changes due to the merger of his band with that of Jack Linton's Cadets. Johnson & Shirley noted that "while is it not known how many changes there were in personnel [due to the merger of Polla's band with Jack Linton's Cadets], the instrumentation remained stable".

They got it partially right in the setup of 2 trumpets, trombone, 3 saxes, piano, banjo, tuba & drums, but wrong in the personnel.

The merger of the bands of Polla & Linton shows that several changes in the personnel happened, due also to the dissolution of the Georgia Melodians after their last booking in the New Year's Eve Ball held at the Hotel Alamac from New York in December 31 of 1924. And by adding to this the fact that the 2 unknown alto saxophone players were still present, it's likely that the change was huge.

It's not known who were the musicians of Linton's Cadets, but the author suspects that some of the members who would be definitely with Polla's band from September 1 of 1925 were part of that band.

For example, let's start with the brass section, for which the 2 trumpeters are likely to be in all possibility the Moore brothers (Don & Ralph) & the trombone may be Ivan Johnson.

One that it's probably present from now on is tuba player Rex Gavitte, who of course became Polla's manager after his incorporation.

The tenor saxophonist is now possibly Bob Robinson, who like Gavitte, the Moore brothers & Johnson was likely to be part of Linton's band.

The same could be said for the banjoist, for whom I believe that is possibly Harold Schloer, and the drummer may be William "Bill" Dinan, who like Schloer, was likely to be part of Linton's band.

Regarding this title, which is the only one cut on this 5<sup>th</sup> session, it comes from Harry Archer's musical play "My Girl", and it was already recorded also by the bands of Nathan Glantz & Jack Shilkret among other artists.

The arrangement of such title (likely to be the doctored up stock arrangement of Frank E. Barry) is quite interesting one. I like particularly the straight muted brass section quoting Offenbach's "Barcarolle" as a background to the sax section chorus (the one before the last ensemble chorus). Polla must have been fond of inserting classical music melodies on arrangements like this one.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

006 **POLLA'S CLOVER GARDENS ORCHESTRA** New York, January 21, 1925  
 Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt; unknown (?Bob Robinson) – ten;  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitt – bb; unknown (?William “Bill” Dinan) – d; Vernon Dalhart – v (2).  
 9953-B Deep In My Heart, Dear (w) Edison 51495 not on LP/CD  
 9954-A-B How I Love That Girl! Edison 51492 not on LP/CD

Polla's 6<sup>th</sup> session (the fifth for Edison) is in this case awesome. The personnel very likely to be the same as for January 15 of 1925, but with one alto saxophone out from now on.

The first title is once again the famous Sigmund Romberg waltz of “The Student Prince Of Heidelberg” (that's “Deep In My Heart, Dear”), on which the arrangement ends with a cymbal crash, just like on “Lazy Waters”. Polla must have liked to use that technique from time to time, and this one is the second time on which it happens.

However, on the 2<sup>nd</sup> title, Polla shows that he was still capable of providing hot jazz on his arrangements, and as usual, he uses the publisher's stock arrangement but doctored up to show the talents of his men, particularly the hot trumpet soloist with wah-wah mute, who may be either Don Moore or his brother Ralph.

And to this, you can add the presence of Monsieur Vernon Dalhart, who gladly provides the verse & the 2 vocal refrains heard on the 2<sup>nd</sup> title. Though Dalhart was well known in the studios as you can see, on his first session with Polla he fits nicely like a glove.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before; Vernon Dalhart – v.

007 **POLLA'S CLOVER GARDENS ORCHESTRA** New York, February 13, 1925  
 Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt, sop (1), clt (2); unknown (?Bob Robinson) – ten, clt (2);  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitt – bb; unknown (?William “Bill” Dinan) – d, glockenspiel; George Wilton Ballard – v (2); Frank E. Barry – arr (2).  
 9996-A-B Waltz Me Lightly – Hold Me Tightly (w) Edison 51509 not on LP/CD  
 9997 Will You Remember Me? Edison 51508 not on LP/CD

The pattern of the tunes cut for this session is repeated on this one, as it happens with the personnel, which is the same as for the January 21 of 1925 session.

Though no hot solos are heard, the arranging skills of Polla are shown very well again.

On the 1<sup>st</sup> title, he uses the same technique of including a cymbal crash at the end of the waltz, which as usual is expertly rendered with the usual drive. Note the 2<sup>nd</sup> chorus with soprano sax & tenor sax duet, and also the glockenspiel & wood blocks used in that title as well.

As for the 2<sup>nd</sup> one, Polla uses the tune's doctored up stock arrangement by Frank E. Barry, and alongside George Wilton Ballard's fantastic vocal refrain, it's worth of mention the clarinet duo work on this recording, coupled with the glockenspiel included as well. (JSLas2: To any german speaking lady or gentleman that's reading this, the 2<sup>nd</sup> title was also known in Germany as “Auf Java Sind Die Mädchen Braun” with lyrics from legendary austrian composer & writer Ralph Benatzky, who premiered it in Germany on his revue “Für Dich!” (1925).)

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d – George Wilton Ballard – v.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before; George Wilton Ballard – v.

008 (**POLLA'S**) **CLOVER GARDENS ORCHESTRA** New York, February 25, 1925  
 Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt, fl (2); unknown – alt, ob (2); unknown (?Bob Robinson) – ten, clt (2);  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitt – bb; unknown (?William “Bill” Dinan) – d; Billy Jones – v (1).  
 140392-2 I Don't Want To Get Married, (I'm Having Too Much Fun) Columbia 321-D not on LP/CD  
 140393-3 China Girl Columbia 321-D not on LP/CD

This is Polla's 2<sup>nd</sup> session for Columbia, and here the sax section gets augmented into three, with another unknown alto sax, of course. Thus, the personnel is as for February 13 of 1925, but with another reed added.

Though there's no copy of the recording of the 1<sup>st</sup> title (sung by Billy Jones) available on Internet, but the opposite is true with the 2<sup>nd</sup> title, on which you can hear a wonderful trio of flute, oboe & clarinet played by the sax section. (JSLas2 – that one was probably written by Polla as part of the arrangement.)

Regarding the history of that 2nd title, it was composed & recorded first on 1925 by bandleader Henry Halstead, to which several other recordings followed on, including this version & the one by Jimmy Joy (the latter for Okeh). It's also probably more known to the jazz fans & collectors thanks to the Casa Loma Orchestra version made for Okeh on 1931.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before; Billy Jones – v.

009 **POLLA'S CLOVER GARDENS ORCHESTRA** New York, April 9, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt, sop, clt (2); unknown (?Bob Robinson) – ten, clt (2), bcl (2);  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitte – bb; unknown (?William “Bill” Dinan) – d, glockenspiel (2);  
 Helen Clark (1), Joseph Phillips (1), Charles Hart (2) – v; Emil Breitenfeld – arr (1).

10308	Moonlight And Roses	Edison 51509	not on LP/CD
10309	When You And I Were Seventeen (w)	Edison 51508	not on LP/CD

In contrast to February 25 of 1925, the number of saxes gets back to two on this session.

The personnel is of course as before, but with the wonderful addition of Helen Clark & Joseph Phillips providing the vocal duet on the 1<sup>st</sup> title & Charles Hart providing the vocal part on this record.

Though no hot solos are present, the whole session is excellent as usual.

On the 1<sup>st</sup> title, Polla uses the tune's stock arrangement by Emil Breitenfeld, and here, you can hear among other things a wonderful chorus played by soprano & tenor saxes. However, instead of returning to the last ensemble chorus in the B flat major key after the modulation as in the stock arrangement, Polla choses to modulate to the key of A flat major, just in time for Clark & Phillips's vocal duet.

On the 2<sup>nd</sup> title, apart from ending the arrangement with a cymbal crash as usual with most of Polla's recordings, he also uses a wonderful clarinet duo and to this, you can couple it with a nice bass clarinet (which in the author's opinion may be possibly played by Bob Robinson) & the glockenspiel. And if you add to this the modulation from E flat major key to F major key that prepares the way for Charles Hart's vocal (consisting here of the verse, full vocal chorus & a half vocal chorus (after a fantastic ensemble chorus)) before reaching to the end of the arrangement brought by the ensemble first with glockenspiel, and eventually with the famous cymbal crash after the orchestra plays the last chord (F major chord), a technique that Polla must have liked a lot.

Great applause for Polla's boys, Clark, Phillips & Hart for a wonderful session.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d – Helen Clark, Joseph Phillips, v.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before; Helen Clark, Joseph Phillips, Charles Hart, v.

010 (**POLLA'S**) **CLOVER GARDENS ORCHESTRA** New York, April 22, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt, sop, clt (2); unknown – alt, sop, ob (1), clt (2); unknown (?Bob Robinson) – ten, sop, bcl (1), clt(2);  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitte – bb; unknown (?William “Bill” Dinan) – d, glockenspiel (2).

140545-2	Kickin' The Clouds Away	Columbia 362-D	not on LP/CD
140546-3	Why Do I Love You?	Columbia 362-D	not on LP/CD

Wow! This is Polla's 3<sup>rd</sup> session for Columbia, and like on February 25 of 1925, another alto sax player gets added. This session is of course his first electrical recording session, where Polla's band can be heard in its full glory, at least on the 1<sup>st</sup> title, which of course is a great tune from the pen of George & Ira Gershwin that they wrote for their musical play “Tell Me More”. On that title, you can hear a soprano sax trio, an oboe (played by the 2<sup>nd</sup> alto sax player) and once again, a bass clarinet (possibly played by Bob Robinson).

The 2<sup>nd</sup> title was also written by George & Ira Gershwin for their musical play “Tell Me More”. Both Rust & Johnson-Shirley listed this title as “Why Do You Love Me?”, but research available in the DAHR tells us that the title was “Why Do I Love You So?” & “Why Do I Love You?”. In view of this and the fact that the 2<sup>nd</sup> tune was mostly known as “Why Do I Love You?” (not to be confused from the Kern-Hammerstein one from 4 years later) plus the existence of recordings of that one by Harry Reser's band (as Bill Wirges & his Orchestra) & of course, the famous Paul Whiteman orchestra, the author choses the 2<sup>nd</sup> option to list this title as “Why Do I Love You?”.

As for Polla's recording of that title, dig out the clarinet trio work in the intro & the first bars of the first chorus, the soprano sax trio work in the 2<sup>nd</sup> chorus & the presence of a glockenspiel in the whole recording. Also, dig out how Polla deconstructs the verse and also, check out the Chinese overtones from the sax section before the last chorus, punctuated on the last 16 bars by cymbal crashes, and the woodblocks during part of the coda.

Polla has done a good job on his electrical recording debut. 5 stars for his band here!

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

011 **POLLA'S CLOVER GARDENS ORCHESTRA** New York, April 30, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;  
 unknown – alt, sop, clt (1); unknown (?Bob Robinson) – ten, clt (2);  
 William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;  
 Rex Gavitte – bb; unknown (?William “Bill” Dinan) – d, glockenspiel (1).

10345-C	Tell Me More	Edison 51554	not on LP/CD
10346-A-B	The Time Will Come	Edison 51554	not on LP/CD

The instrumentation for this session is back to the April 9 of 1925 setup (minus the vocalists), though the personnel is still the same.

Like the April 22 of 1925 session, this one starts with another George & Ira Gershwin tune from their musical play “Tell Me More”, and that one is the title theme, on which you can hear a chorus consisting of an alto sax playing the first 16 bars of the melody, followed by a hot straight muted trumpet solo (possibly played by either Don Moore or his brother Ralph), a nice reading of the verse by the soprano & tenor saxes answered by the brass section (repeated twice), and of course, the intro by the soprano sax, the brass section & a glockenspiel in the 1<sup>st</sup> bars, not to forget the nice interlude after the 2<sup>nd</sup> verse.

However, the 2<sup>nd</sup> title is a Carson Robison melody, and on that one, you can hear a hot trumpet solo (on the 1<sup>st</sup> sixteen bars after the first chorus), a nice clarinet duet (with straight trombone during the bridge) and after the verse, another hot trumpet

solo with straight mute with an after beat cymbal crash a la Carl Gerold (possibly played by William “Bill” Dinan, who must have heard the Georgia Melodians sides brought by Polla in one of the band’s rehearsals) followed by a hot clarinet in the bridge (possibly played by the unknown alto sax or possibly Bob Robinson) that joins a wild ensemble rideout for the last 8 bars before eventually reaching a coda finished with a cymbal crash at the end of the arrangement after the band plays the last chord (E flat major). Another fine Edison session from Polla to the fore.

**NOTE:**

**-Rust’s ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Instrumentation as before.

012 <b>THE TEXAS TEN</b>	New York,	May 5 to 6, 1925	
Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;			
unknown – alt, sop (1); unknown (?Bob Robinson) – ten, sop (1), clt (2); Charles Boulanger – vln (1);			
William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;			
Rex Gavitt – bb; unknown (?William “Bill” Dinan) – d; Wm. J. C. Lewis (2), Walter Paul (3) - arr.			
106006	What A Smile Can Do?	Pathé Actuelle 036251	not on LP/CD
106007	Sweet Georgia Brown	Pathé Actuelle 036247	Timeless CBC 1-091
106008	Charleston	Pathé Actuelle 036251	Timeless CBC 1-091

The Texas Ten session of around April of 1925 has been listed by both Rust’s JRR & ADBD and Johnson-Shirley’s ADBORAF as being led by Nathan Glantz, and it has also been the subject of theories such as that of being by a Lemuel Fowler group with Glantz sitting in, but [neither of the theories are true, and according to the 2<sup>nd</sup> edition of Allan Sutton’s “NML & New Phonic Discography” by Mainspring Press, the recording files of Pathé don’t exist. And the c. May 5 of 1925 date suggested by Johnson-Shirley’s ADBORAF & Rust’s JRR & ADBD must have been extrapolated by them from Helen Chmura’s reconstructed Plaza files of “Charleston” & “Sweet Georgia Brown”, which were dated May 14 of 1925, the date on which the false matrix numbers were assigned to the Plaza issues of those last 2 titles mentioned.](#) However, after the author checked out the matrix numbers of these sides with the California Ramblers session from May 4 of 1925 & Lee Morse’s May 7 of 1925 session (matrix numbers 106009, 106010, 16011 106012) as listed in [William R. Bryant & Allan Sutton’s “Pathé – Perfect Discography” \[in their case, they listed it with just the month & year\] by Mainspring Press](#) (due to the lack of the rest of the Pathé files (other than a few Form 19 cards from the Pathé – Perfect conglomerate, several dates listed in the files of the Compo Company, the diaries of Ed Kirkeby (who also carried payrolls & ledgers), Carson Robison & trumpeter Vic D’Ippolito, and of course, most of the reconstructed Plaza group (later known as ARC) files as noted by Helene Chmura), this session is now redated to the period from May 5 of 1925 to May 6 of 1925. And although Bryant & Sutton list this session in their Pathé – Perfect discography as being an unidentified pseudonym, close listening of the full session by the author reveals that the band on those sides is undoubtedly that of William Conrad Polla. Why? There are enough reasons to think so. Polla’s band didn’t feature Glantz’s sappy alto sax tone on none of their sessions, and the unknown lead alto sax has the same vibrato & attack as on the first eleven sessions that is nowhere heard on Glantz., and though Polla & Glantz recorded “Sweet Georgia Brown” (with the latter doing it for the Emerson-Grey Gull group & for Edison (the latter as the Tennessee Happy Boys, which will be the subject of another future personnelography)), Glantz didn’t cut “What A Smile Can Do” & “Charleston” with his own band whereas Polla did on this session. And last, but not least important, a copy of the french pressing of the 3<sup>rd</sup> title (it’s available on Salabert 148, and it appears on Youtube, with at least 2 designs (google “Charleston Clover Garden Orchestra” on Youtube for more)) shows the name as being “Clover Garden Orch.”, which stands for Clover Gardens Orchestra. Another fact that must be noted, is that during the 20s, the French headquarters of Pathé imported matrices from its subsidiaries in the United Kingdom and the USA, as well as recording its own local artists, of course. And in the case of the parent company located in France, they sometimes used to put the correct name of the American jazz orchestra when they published a french pressing of an american side made by any american jazz-dance band for the american Pathé branch. A very important example to mention Ben Selvin’s recording of “Collegiate” for the US branch of Pathé, which in USA published it as either Mayflower Serenaders or Hollywood Dance Orchestra (both names available on any copies of Pathé Actuelle 03260 & Perfect 14441), but when they arrived in France, they did it with the real name, which what a coincidence, it was Ben Selvin’s Orchestra which appeared on both Pathé 6870 (of which a copy is available in the National Library Of France) & Salabert 116 (of which 3 copies exist to the author’s knowledge, one in the National Library Of France, another in the UCSB and the last one in the hands of french collector David Silvestre. The author is convinced that there are many more copies around). Thus, a similar case happens here. And as Polla’s group was playing at the Clover Gardens, this session was no exception, not to forget the fact that the personnel is the same as for April 30 of 1925 session.

And now, let’s get to the tune descriptions.

On the 1<sup>st</sup> title, alongside a soprano sax duo and a hammering hot trumpet solo (possibly played by either Don Moore or his brother Ralph) towards the end, a violin is clearly heard. I dare to propose that the violinist is probably Charles Boulanger, who played formerly with the Georgia Melodians and acted as their frontman (the leaders of that formation were Intelhouse & Clarence Hill Hutchins), a position that he held on live concerts when he probably joined Polla’s band after the rest of the Georgia Melodians sidemen left New York from between January 1 & 4 of 1925 (shortly after their New Year’s Eve Ball at the Hotel Alamac from December 31 of 1925).

On the 2<sup>nd</sup> title (which uses the tune’s doctored up stock arrangement from Wm. J. C. Lewis), you can hear that after a modified verse (played twice, you can hear a fine hot trumpet solo on the first hot 16 bars, with the last 16 bars being a hot trombone solo that stays close to the melody. And after the fine hot alto sax solo that follows the 2<sup>nd</sup> verse, there’s the last chorus, which consists of the first 16 bars of the melody played by the brass section with straight mute, the middle 8 bars being played by the unknown hot alto sax player & lead with a fine improvised clarinet obbligato (possibly played by Bob Robinson) and the remaining 8 bars played by the full band with the unmuted brass section towards the end.

And on the 3<sup>rd</sup> & last title (which uses the tune’s stock arrangement from Walter Paul (r.n. Walter Paul Duzet) doctored up by Polla), after the first chorus (ensemble with alto sax on the stop-time middle 8 bars (remember, that title is an ABAC tune written by James P. Johnson for the show “Runnin’ Wild” from 1923 that gave birth to a famous dance from the 20s)), you can hear a hot trumpet solo with straight mute on the 1<sup>st</sup> sixteen bars (which would be imitated by dutch jazz trumpeter Louis de Vries on the Excellos Five version of “The Charleston” cut in Berlin several months later) followed by the unknown alto sax taking a hot solo on the remaining 16 bars before the verse (again, the tone, attack & vibrato of that sax player don’t correspond with that of Glantz (hear Glantz’s recordings with Fred Van Eps, Ben Selvin, Joseph Samuels, Dave Kaplan and

other bandleaders plus his own sides under his own name and with pseudonyms such as the Merry Sparklers (which I covered in an earlier personnelography)). After the tenor sax chorus & the special chorus (as played in the stock arrangement) there's another hot 16 bar trumpet solo but with open horn (the author of the 2 trumpet solos from the 3<sup>rd</sup> title is possibly Don Moore or his brother Ralph).

The last 2 titles were reissued on Timeless CBC 1-091

With all this said, the author is definitely convinced that Polla's band was the one responsible for the fine Texas Ten session. Case rested here, at least on this matter.

**NOTE:**

**-Rust's ADBD & JRR (6<sup>th</sup> edition):** Nathan Glantz, as dir. 2 t – tb – cl/as – ts – p – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Nathan Glantz, as dir. Red Nichols, c – t – tb – cl/as – ts – p – bj – bb – d.

013	<b>POLLA'S CLOVER GARDENS ORCHESTRA</b>	New York,	May 27, 1925
	Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;		
	unknown – alt, sop; unknown (?Bob Robinson) – ten;		
	William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;		
	Rex Gavitte – bb; unknown (?William "Bill" Dinan) – d; James Doherty – v (1).		
10405-A	The Melody That Made You Mine (w)	Edison 51569	not on LP/CD
10406-C	(Oh, Maw! Oh, Paw!) Isn't She The Sweetest Thing?	Edison 51575	not on LP/CD

The personnel & instrumentation remain the same, but both Rust & Johnson-Shirley forgot to note that the first title includes a vocal refrain from James Doherty.

On that 1<sup>st</sup> title, you can also hear a soprano sax, and of course, the famous cymbal crash at the end, which was typical of Polla. Worth of mention is that Polla composed that 1<sup>st</sup> tune from this session and it went premiered on early 1925 by Vincent Lopez, for whom he was working as technical director & staff arranger (a position that he shared with Louis Katzman & Joe Tarto (the band's tuba player, who of course also recorded with the band of Sam Lanin at the same time)). (Comment from JSLas2: Lopez eventually got to record it for Okeh on February 13 of 1925 prior to Lopez's british tour on 1925.)

Regarding the 2<sup>nd</sup> title, that one uses the publisher's stock arrangement, but totally doctored up by Polla himself. Among the good things I'd like to mention on that title, check out the soprano sax on the 2<sup>nd</sup> chorus after the 1<sup>st</sup> four bars of that chorus played by the trombone and before the trombone comes back on the first four bars before the ensembles enters with an interlude that leads to the verse (played by the brass section in an staccato manner). Also, do yourself a favor and check out the 4<sup>th</sup> chorus consisting of a hot 16 bar alto sax, a 8 bar improvised chordal banjo solo (possibly played by Harold Schloer), a semi-hot 8 bar trombone solo before the trumpet soloist marks its triumphal entrance with a hot 16 bar solo (the trumpet soloist is either Don Moore or his brother Ralph) and followed by the the last bars of the tune played by the band, leading to a coda that finishes with an unison melody leading to the final cymbal crash.

Another good session done by Polla's boys in good measure.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

014	<b>POLLA'S CLOVER GARDENS ORCHESTRA</b>	New York,	June 24, 1925
	Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;		
	unknown – alt, sop (2); unknown (?Bob Robinson) – ten;		
	William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;		
	Rex Gavitte – bb; unknown (?William "Bill" Dinan) – d; Arthur Lange – arr (2).		
10459	Madeira	Edison 51586	not on LP/CD
10460	Save Your Sorrow (For Tomorrow)	Edison 51586	not on LP/CD

The personnel & instrumentation for this session is obviously as above.

The 1<sup>st</sup> title (written by Kalmar & Ruby from "Three Little Words" fame) uses the publisher's stock arrangement, doctored by Polla himself. Speaking of it, that recording has a nice latin-tinge feel all the way down (after all, it's a tango-fox trot) present through the castanets, and the hot alto sax solo brings additional spice.

As for the 2<sup>nd</sup> title (composed by Al Sherman (father of the famous songwriting brothers Richard & Robert Sherman) and with lyrics by Buddy DeSylva), Polla uses the tune's doctored up stock arrangement from Arthur Lange. After the interlude that follows the verse, you can hear a hot 16 bar alto sax solo with wood block accompaniment before the sax duet heard on the last 16 bars. And alongside the soprano sax (with some descending harmonies provided by the brass section), you can hear a hot trumpet solo (possibly from either Don Moore or his brother Ralph) (first 16 bars with rhythm section after beat accompaniment and last 14 bars with the ensemble leading eventually to an extended coda finished with the E flat major chord by the orchestra coupled with a cymbal crash).

Polla's boys had done a good job again on this session.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

015	<b>THE TICKLE TOE TEN (W.C. Polla, Director)</b>	New York,	c. June 30, 1925
	Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;		
	unknown – alt, sop; unknown – alt, sop; unknown (?Bob Robinson) – ten, sop;		
	William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;		
	Rex Gavitte – bb; unknown (?William "Bill" Dinan) – d; Billy Jones – v (1); Lewis James (as BRUCE WALLACE) – v (2).		
73489-B	Just A Little Drink	Okeh 40414	not on LP/CD
73490-C	By The Light Of The Stars	Okeh 40414	not on LP/CD

We know that William Conrad Polla recorded for Edison, Columbia (including his budget label Harmony) & Pathé Actuelle, but no one expected this unlisted Okeh session to have been directed by him! And much less, with the presence of the



wonderful vocalists Billy Jones & Lewis James, of which the latter was listed as Bruce Wallace on the Okeh label! The personnel is the same as for June 24 of 1925. However, the record labels for Okeh 40414 don't show him, but aural listening of the 2<sup>nd</sup> title & comparison with a great part of Polla's recording output shows that his band was the one responsible for this session. Though no copy of the 1<sup>st</sup> title is available online, the opposite is true with the 2<sup>nd</sup> title, which of course is a superb special arrangement from Polla himself that also showcases Lewis James's gorgeous voice after the verse, in addition to some superb & interesting reharmonization techniques from Polla himself which permeate in every chorus of that tune, also featuring some nice development passages (one before the verse & the other after Lewis James's vocals). Go and listen to them with no hesitation. Polla has done a superb job again for good!

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Earl Oliver, Hymie Farberman – t – tb – 2 cl/ss/as – cl/ts – vn – p – bj – d – Billy Jones, Lewis James – v.

**016 (POLLA'S) CLOVER GARDENS ORCHESTRA**

New York,

July 1, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;

unknown – alt, sop (2); unknown – alt; unknown (?Bob Robinson) – ten, sop (2);

William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;

Rex Gavitt – bb; unknown (?William "Bill" Dinan) – d.

140740-2 I Want A Lovable Baby

Columbia 412-D not on LP/CD

140741-1 Give Us The Charleston

Columbia 412-D not on LP/CD

Once again, there's one additional alto sax on this session which otherwise has the same personnel as for June 24 of 1925, which can be heard at least on the 2<sup>nd</sup> title. The hot trumpet solo with straight mute (possibly played by either Don Moore or his brother Ralph) plus woodblocks (used possibly by William "Bill" Dinan) plus the soprano sax duo with alto sax made the bulk of a great recording of the 2<sup>nd</sup> title.

The opposite is true with the 1<sup>st</sup> title, from which there's no transfer available online.

One thing is sure, Rex Gavitt is definitely present from now on, including this session.

Anyway, Polla would record the 2<sup>nd</sup> title again for Edison, but with a scaled down version of his group with most of its sidemen for Edison 6 days later. More on session 018.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

**017 POLLA'S CLOVER GARDENS ORCHESTRA**

New York,

July 2, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;

unknown – alt, sop; unknown (?Bob Robinson) – ten, sop (2);

William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;

Rex Gavitt – bb; unknown (?William "Bill" Dinan) – d, glockenspiel (1).

10483 Beside A Silv'ry Stream

Edison 51585 not on LP/CD

10484 One Smile

Edison 51585 not on LP/CD

The instrumentation now gets back to 2 trumpets, trombone, 2 saxes, piano, banjo, tuba & drums, thus the personnel is the one as for July 1 of 1925 minus the unknown 2<sup>nd</sup> alto sax.

The 1<sup>st</sup> title (of course a special arrangement from Polla himself) includes a wonderful passage of metric displacement before the 2<sup>nd</sup> chorus. You can hear also a nice glockenspiel on that title as Hoffman's Barcarolle in minor key before the verse.

As for the 2<sup>nd</sup> title, it uses the publisher's stock arrangement doctored up by Polla, which also features a soprano sax duet & also hot solos from trumpet (possibly played by Don Moore or his brother Ralph) and alto sax here.

Another fine session for Polla's band in good measure.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

**018 THE TICKLE TOE TEN (W.C. Polla, Director)**

New York,

c. July 6, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;

unknown – alt, sop; unknown – alt, sop; unknown (?Bob Robinson) – ten, sop (2)

William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;

Rex Gavitt – bb; unknown (?William "Bill" Dinan) – d; Lewis James (as BRUCE WALLACE) – v (1).

73513-A What A World This Would Be (If You Only Loved Me)

Okeh 40428 not on LP/CD

73514-A The Promenade Walk

Okeh 40428 not on LP/CD

Well, well, this is the 2<sup>nd</sup> unlisted Okeh session to have been directed by him! And much less, with the presence of the wonderful vocalist Lewis James, who was listed as Bruce Wallace on the Okeh label!

The personnel is the same as for July 1 of 1925. Boy, Polla must have been busy! In contrast with the c. June 30 of 1925 session, Polla's name is shown on the record label of Okeh 40428.

The 1<sup>st</sup> title was written by the wonderful team of Ray Henderson & B. G. "Buddy" DeSylva for the "George White Scandals of 1925" revue and recorded among others by Louis Katzman's Ambassadors for Vocalion & Paul Whiteman for Victor. This superb recording includes some fine brass section with sax section on the first chorus plus the superb bridge played by the trumpet with the orchestra providing by the background. After the verse (that starts after bar 30 of the chorus), we hear a development passage which toys with the chorus's melody, and it showcases the unknown tenor sax (possibly played by Bob Robinson), the wonderful soprano sax duo & the brass section being playful until the modulation to D flat major key. And that's followed by Lewis James's wonderful vocal refrain in the last chorus, which ends in a majestic coda by the full



orchestra. On the fine recording of the 2<sup>nd</sup> title (written by Al Goodman, Maurie Rubens & J. Fred Coots for the “Artist & Models of 1925” revue), dig out the interlude with quotes of Chopin’s Polonaise Op. 40 Number 1 before the 2<sup>nd</sup> chorus, which shows that Polla liked inserting quotes of classical melodies on his arrangements. To this, add the fine soprano sax duo work and the superb Charleston bridge on the last ensemble chorus, and you’ll have a superb arrangement from Polla in the forefront. Mr. Polla did it again!

**NOTE:**

**-Rust’s ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Earl Oliver, Hymie Farberman – t – tb – 2 cl/ss/as – cl/ts – vn – p – bj – d – Billy Jones, Lewis James – v.

**019 GEORGIA MELODIANS**

New York,

July 7, 1925

Unknown (?Don Moore or ?Ralph Moore) – tpt; unknown (?Al Philburn or ?Ivan Johnson) – tbn;

unknown – alt, sop (1), clt (1); unknown (?Bob Robinson) – ten, sop (1), clt;

Will Prevost – p; unknown (?Harold Schloer) – bjo;

Rex Gavitte – bb, ldr; unknown (?William “Bill” Dinan) – d; William Conrad Polla – arr; Ted Eastwood – arr (2).

10487-A-B Give Us The Charleston Edison 51588 Timeless CBC 1-031

10488-B-C Yes, Sir! That’s My Baby Edison 51588 Timeless CBC 1-031

This is the first session on which Polla cut for Edison but as the Georgia Melodians. This session and that of July 28 of 1925 were made in approval. Gavitte signed the payment cheques for those sessions & the 1926 sessions from the Georgia Melodians. Is in view of this that I think that Gavitte used a downscaled version of Polla’s band (minus its leader, who happily provided the arrangements and allowed Gavitte to use several of his sidemen here) with one of the Moore brothers being a possible candidate for the hot trumpet solos heard on the 2 titles of the session. Johnson & Shirley’s ADBORAF suggests that Al Philburn may have been possibly the trombone soloist on this and the July 28 of 1925 sessions, and in fact, I detect some Miff Mole-influenced breaks that may have been played by him, but I’m not certainly sure whether he was there or not. In any case, Polla’s trombonist, which was possibly Ivan Johnson may have been the trombone man for this session if there’s evidence that Philburn wasn’t here.

The 1<sup>st</sup> title sounds similar to Polla’s version (perhaps due to the use of the publisher’s stock arrangement), but without the interlude passages heard on the Columbia version from July 1 of 1925. Still, it’s a great recording, with the oriental interlude before the verse (whose first 8 bars retain the oriental setting before eventually entering on the last 8 bars of the verse, played in full jazz tempo with chromatical passage from the band) with the 2 saxes (alto & tenor (the latter possibly played by Bob Robinson)) doubling on clarinet, a fine hot saxophone soli chorus before the hot trumpet solo, a great special chorus from a trio consisting of 2 soprano saxes and a trumpet, a hot 16 bar piano solo (probably from Will Prevost (who must have heard Oscar Young playing in any of the Georgia Melodians concerts before the band disbanded after their November 10 of 1924 session for Edison and after they played the New Year’s Eve Ball at the Hotel Alamac (December 31 of 1924) or in any of the Georgia Melodians sides that Polla may have brought & played in one of the band’s rehearsals)) followed by a hot tenor sax solo (possibly by Bob Robinson) and a fantastic rideout ensemble.

The 2<sup>nd</sup> title uses the tune’s doctored stock arrangement from Ted Eastwood, with a superb 2<sup>nd</sup> chorus (16 bars of the brass section of trumpet & trombone, the straight tenor sax heard in the bridge with a 2 bar break from the ensemble & the last bars of the special chorus of Eastwood’s stock arrangement), a superb verse played by the brass section answered by the 2 saxes (a fine call and response, though staying close to the melody), fine hot solos from trumpet (with after beat cymbal crashes punctuated possibly by William “Bill” Dinan) & trombone (with low register clarinet improvised obbligato), a 16 bar hot piano solo (probably by Will Prevost) followed by stop-time banjo (possibly by Harold Schloer), a superb hot tenor sax section leading to the first bars of the false modulation of Eastwood’s stock arrangement, which instead lead to another wild rideout ensemble (with clarinet breaks at no extra charge) which ends with a charleston rhythm pattern played by the band that ends with another charleston rhythm pattern in one of the tom-toms of the drumkit (possibly played by William “Bill” Dinan).

This session shows that even without Polla, his band could shine a lot on the hot jazz territory, even if it was just playing popular tunes of the day.

**NOTE:**

**-Rust’s JRR (6<sup>th</sup> edition):** Charles Boulanger, vn dir: Ernie Intlehouse, usually Mickey Bloom, t - Herb Winfield, tb - Merritt Kenworthy, cl - Clarence Hutchins, ts, bar - Oscar Young, p - Elmer Merry, bj - bb Carl Gerold, d. Some titles have 2 cl or as, or 2 p as shown.

**-Rust’s ADBD:** Ernie Intelhouse and sometimes another, t – Herb Winfield, tb – Merritt Kenworthy, cl – Clarence Hutchins, ts, bar – Charles Boulanger, vn – Oscar Young, p – Elmer Merry, bj – bb – Carl Gerold d.

**-Johnson-Shirley’s ADBORAF:** Different personnel from this point with Kenworthy and Hutchins definitely out and aurally one trumpet (?Ernie Intlehouse). Al Philburn - tb possibly present and presumably Rex Gavitte – bb.

**020 POLLA’S CLOVER GARDENS ORCHESTRA**

New York,

July 22, 1925

Unknown (?Don Moore) – tpt; unknown (?Ralph Moore) – tpt; unknown (?Ivan Johnson) – tbn;

unknown – alt, sop; unknown (?Bob Robinson) – ten, sop;

William Conrad Polla – p, arr, ldr; unknown (?Harold Schloer) – bjo;

Rex Gavitte – bb; unknown (?William “Bill” Dinan) – d; Vernon Dalhart – v (1).

10511-A-B Silver Head Edison 51571 not on LP/CD

10512-C The Promenade Walk Edison 51613 not on LP/CD

This was Polla’s last issued Edison session under his own name (his very last one was as Polla’s Bohemians, which was obviously rejected but with one of the titles being saved as a test pressing – that one was from October 29 of 1925), with the leader returning to the piano chair & leading the band again.

And of course, that’s Polla’s 2<sup>nd</sup> session which featured Vernon Dalhart, who of course sings on the 1<sup>st</sup> title (composed by Vincent Lopez) twice. On that title, you can hear an amazing soprano sax section work, as well as a straight solo from soprano sax & a straight muted trumpet playing the first bars of the verse, for example. Add to that the woodblocks in the coda, and you’ll have a majestic arrangement from Polla.

The 2<sup>nd</sup> title's recording is clearly the same as on Polla's Okeh version cut as the Tickle Toe Ten, but 2 superb hot solos from alto sax (first 16 bars) & trumpet (last 16 bars – possibly played by either Don Moore or his brother Ralph) added to take advantage of the longer duration of the Edison Diamond Discs, and of course, to spice the chart up.

Well done again for Polla's men.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

**021 GEORGIA MELODIANS**

New York,

July 28, 1925

Unknown (?Don Moore or ?Ralph Moore) – tpt; unknown (?Al Philburn or ?Ivan Johnson) – tbn;

unknown – alt, bar (2), clt; unknown – alt, bar (2), clt (1); unknown (?Bob Robinson) – ten, clt (1);

Will Prevost – p; unknown (?Harold Schloer) – bjo, gtr (1); Rex Gavitt – bb; unknown (?William "Bill" Dinan) – d;

Vernon Dalhart – v (2); William Conrad Polla – arr; Louis Katzman – arr (1).

10405-A-B She's Driving Me Wild Edison 51598 Timeless CBC 1-031

10406-B-C Red Hot Henry Brown Edison 51598 Timeless CBC 1-031

Another great session on the forefront for Polla's band, but with the Georgia Melodians name. More details on the origin of these sessions made on approval on session 017 (the one from July 7 of 1925) and with another alto sax replacing the 2<sup>nd</sup> trumpet. Regardless of that, the 2 titles are quite exciting to hear.

On the 1<sup>st</sup> title (which uses the publisher's stock arrangement written by Louis Katzman & also used by Jack Hylton among others), I'd like to say that it's quite wonderful. Pay attention to the hot cymbal work in the first ensemble chorus, the hot trombone solo (which may be played by Al Philburn or Ivan Johnson), the clarinet trio interlude & the hot trumpet solo (from either Don Moore or his brother Ralph) plus the hot tenor sax solo (which may belong to Bob Robinson) and the wild rideout ensemble that brings the arrangement to a close. The 2<sup>nd</sup> title features Vernon Dalhart's vocals (with woodblocks duly provided by possibly William "Bill" Dinan) which he sings twice, and also 2 hot trumpet solos (the first one with the ensemble chorus after the intro & the 2<sup>nd</sup> one after Dalhart's vocals with the hot cymbal work possibly provided by William "Bill" Dinan), 2 hot verses from the band, the 2 baritone sax soli after the hot tenor sax solo (possibly by Bob Robinson and with excellent cymbal work from possibly William "Bill" Dinan), a superb trombone solo (possibly from Philburn or Johnson), a fantastic exercise of call & response between the baritone sax & the ensemble, and last but not least, another wild rideout ensemble (with 2 bar trombone breaks thrown in for good measure) that ends with a cymbal crash after the last Charleston rhythm chord by the ensemble.

Too bad it was Polla's last issued session for Edison, but this one and that from July 7 of 1925 were reissued on Timeless CBC 1-031. Good job again, William Conrad Polla.

**NOTE:**

**-Rust's JRR (6<sup>th</sup> edition):** Charles Boulanger, vn dir: Ernie Intlehouse, usually Mickey Bloom, t - Herb Winfield, tb - Merritt Kenworthy, cl - Clarence Hutchins, ts, bar - Oscar Young, p - Elmer Merry, bj - bb - Carl Gerold, d. Some titles have 2 cl or as, or 2 p as shown.

**-Rust's ADBD:** Ernie Intelhouse and sometimes another, t – Herb Winfield, tb – Merritt Kenworthy, cl – Clarence Hutchins, ts, bar – Charles Boulanger, vn – Oscar Young, p – Elmer Merry, bj – bb – Carl Gerold d.

**-Johnson-Shirley's ADBORAF:** Different personnel from this point with Kenworthy and Hutchins definitely out and aurally one trumpet (?Ernie Intlehouse). Al Philburn - tb possibly present and presumably Rex Gavitt – bb.

**022 (POLLA'S) CLOVER GARDENS ORCHESTRA**

New York,

August 3, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;

Harry Gompers – alt, sop; unknown – alt, sop; Bob Robinson – ten, sop (1);

William Conrad Polla – p, arr, ldr; Harold Schloer – bjo;

Rex Gavitt – bb; unknown William "Bill" Dinan – d.

140804-1 I Want You All For Me Columbia 441-D not on LP/CD

140805-1 I Left Her By The Shores Of Minnetonka Columbia 441-D not on LP/CD

Although Johnson & Shirley said that Rex Gavitt, the Moore Brothers (Don & Ralph), Ivan Johnson, Bob Robinson, Harold Schloer & William "Bill" Dinan are definitely present from September 1 of 1925, I think that they're definitely present from this date on, as you'll hear on the 2 titles cut at this session. And besides that, we have a change in the lead alto sax in the person of Harry Gompers, who was playing with Nat Martin's band and must have been allowed to leave that group to join Polla's band, although he may have been allowed to play with Polla's band by Nat Martin himself (Gompers was also making recordings with Fred Hall as well), at least in my opinion. And besides that, we have a change in the lead alto sax in the person of Harry Gompers, who was playing with Nat Martin's band and must have been allowed to leave that group to join Polla's band, although he may have been allowed to play with Polla's band by Nat Martin himself (Gompers was also making recordings with Fred Hall as well), at least in my opinion.

The first title (from the pen of Chester Cohn, Mark Fisher & Ned Miller) has some fine moments such as the soprano sax trio in the 2<sup>nd</sup> chorus, the superbly executed verse that segues into the 3<sup>rd</sup> chorus with some nice contrapuntal interplay between Harry Gompers & Bob Robinson followed by the remaining 16 bars that include a superb trick chorus. The last chorus features Bob Robinson on the first 16 bars before the orchestra hits the end of the arrangement (which includes some nice sax section triple tonguing in the coda).

The 2<sup>nd</sup> title (which comes from the pens of Robert Levenson & Abe Olman) includes among other things the wonderful sax section on the 2<sup>nd</sup> chorus before the modulation to the verse in A flat major key that segues into the 3<sup>rd</sup> chorus (in D flat major key) by the soprano sax section (get a load of William "Bill" Dinan's tom tom drums on the bridge). After returning to the F major key, we have a superb last chorus which has 16 wonderful bars of trick chorus between the brass trio & the sax trio, followed by some nice muted trumpet work in the bridge (by either Don or Ralph Moore) before reaching the final 8 bars by the ensemble that led us into the coda.

Mr. Polla's band scores several home runs way down here again!

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Instrumentation as before.

**023 HARMONY DANCE ORCHESTRA**

New York,

August 10, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;  
Harry Gompers – alt, sop (1), clt (1,3); Bob Robinson – ten, sop (1);  
*Charles Boulanger* – vln (3); Will Prevost – p; Harold Schloer – bjo;  
Rex Gavitt – bb; William “Bill” Dinan – d; Billy Jones – v (3); William Conrad Polla – arr, ldr; Frank E. Barry (2), Ted Eastwood (3) - arr.

140828-2	Cecilia	Harmony 10-H	not on LP/CD
140829-2	I'm Tired Of Everything But You	Harmony 7-H	not on LP/CD
140830-2	Yes, Sir! That's My Baby	Harmony 10-H	Timeless CBC 1-089

Richard J. Johnson & Bernard H. Shirley: “NOTE: Regal G-8491 (british pressing of the 3d title) as both HARMONY ORCHESTRA and CORONA DANCE ORCHESTRA. The file cards for this session confirm that the orchestra is W. C. Polla's.”

Johnson & Shirley got it right. And besides that, this & the November 5 of 1925 sessions were previously attributed to Ben Selvin and listed as such on Rust's American Dance Bands Discography, but Johnson & Shirley inspected the file cards that showed that Polla's band was the one responsible for these sessions and were able to correct that on their ADBORAF.

The personnel is that from August 3 of 1925 minus one less alto sax.

The 1<sup>st</sup> title uses the publisher's stock arrangement, but doctored up by Polla for his band, with hot solos from Gompers's alto sax and trumpet (played by either Don Moore or his brother Ralph) plus a superb last chorus consisting of Harold Schloer's banjo riding on the first 16 bars and a wild ensemble rideout on the last 16 bars with Gompers taking an improvised clarinet obbligato before the final cymbal crash from William “Bill” Dinan.

The pattern is partially similar on the 2<sup>nd</sup> title (which uses the tune's stock arrangement by Frank E. Barry), but with Ivan Johnson taking the trombone solo as in the stock arrangement yet a smaller little bit improvised. Dig out the proto-call and response between the brass section & the sax section on the last chorus, with the last 16 bars by the full ensemble, with either Don Moore or his brother Ralph improvising over the ensemble on the last 8 bars.

And the 3<sup>rd</sup> title is the exciting “Yes, Sir! That's My Baby”, which Polla's band cut as the Georgia Melodians on July 7 of 1925 but with an smaller size under Rex Gavitt's direction (after all, he was the band's manager as well). Among the similarities that this version shares with that of the Georgia Melodians version you can find for example, the use of Ted Eastwood's stock arrangement.

However, the recording of the 3<sup>rd</sup> title of this session has some differences such as the vocal refrain from Billy Jones, for example, on which he's backed by a hot violin obbligato, which I think it's probably played by Charles Boulanger.

Add to this the hot solos of Harry Gompers's alto sax (with Ivan Johnson's trombone sneaking in to play an improvised obbligato in the bridge) & Don Moore or his brother Ralph on trumpet coupled with the last 16 bars played by the ensemble with Gompers's clarinet obbligato ridin' around (with a 2 bar break on the last 2 bars of the bridge) before the last cymbal crash from William “Bill” Dinan that closes the arrangement for good.

Not bad for William Conrad Polla's debut at Columbia's budget label Harmony, for whom he did 2 more sessions that will be seen on this work.

**NOTE:**

**-Rust's ADBD:** Ben Selvin, vn dir. Earl Oliver, t – t – Sam Lewis, tb – Larry Abbott, cl, as – Lou Daly, ts – Lew Cobey, p – bj – bb – Milton Sands, d.

**-Johnson-Shirley's ADBORAF:** Same or similar.

**024 (POLLA'S) CLOVER GARDENS ORCHESTRA**

New York,

September 1, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;  
Harry Gompers – alt, sop; unknown – alto, sop; Bob Robinson – ten, sop;  
*Charles Boulanger* – vln; Will Prevost – p; Harold Schloer – bjo;  
Rex Gavitt – bb; William “Bill” Dinan – d, glockenspiel (1); William Conrad Polla – arr, ldr.

140885-2	Kammenoi-Ostrow (Rubinstein)	Columbia 466-D	not on LP/CD
140886-2	Arabian Romance (Dvorak)	Columbia 466-D	not on LP/CD

It's rhythmic-classical music time on this session.

Polla did of course the arrangements of “Kammenoi-Ostrow” by Anton Rubinstein & “Arabian Romance” by Antonin Dvorak. I think that Dvorak & Rubinstein would have approved, as Polla tried to get close to their musical intentions.

There's also a 3<sup>rd</sup> alto sax added for this session.

On both titles, the band shows that they could play some of the best classics in their own way thanks to Polla's charts, which of course were published by Jack Mills Inc. on their day.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

**025 HARMONY DANCE ORCHESTRA**

New York,

October 5, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;  
Harry Gompers – alt, sop; unknown – alt, sop (1,2); Bob Robinson – ten, sop; *Charles Boulanger* – vln (3);

Will Prevost – p; Harold Schloer – bjo; Rex Gavitt – bb; William “Bill” Dinan – d, glockenspiel (3); William Conrad Polla – arr, ldr; Arthur Lange – arr (1,2); Bob Haring – arr (3).

141108-3	'Bam, 'Bam, Bammy Shore	Harmony 45-H	not on LP/CD
141109-3	Don't Wait Too Long	Harmony 44-H	not on LP/CD
141110-2	Normandy	Harmony 44-H	not on LP/CD

Now you have it in your front Polla's 2<sup>nd</sup> session for Columbia's budget label Harmony.

The personnel remains the same-

The 3 titles sound absolutely superb.

For example, on the 1<sup>st</sup> title, Polla's men have a tour-de-force through the tune's stock arrangement by Arthur Lange with a lot of energy.

And the trick passage (proto-call and response) heard on the 1<sup>st</sup> sixteen bars of the last chorus of 2<sup>nd</sup> title (written by the pen of Irving Berlin) is another highlight on the tune's stock arrangement by Arthur Lange once again alongside Ivan Johnston's straight trombone in the 2<sup>nd</sup> chorus.

In the 3<sup>rd</sup> title (from the pen of J. Russel Robinson & Little Jack Little), we get some nice work from Ivan Johnston's straight trombone in the 2<sup>nd</sup> chorus complimented followed by the stock arrangement's modulation (dig out the violin pizzicato & glockenspiel) from E flat major key to B flat major key for the 3<sup>rd</sup> special chorus (2 soprano saxes. After the modulation to E flat major key, a superb highlight can be found on the 4<sup>th</sup> & last chorus with Harry Gompers's alto sax around the ensemble's last 8 bars before the ending. All of it by using the tune's stock arrangement by Bob Haring.

Once again, Polla takes it all, for good

#### NOTE:

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

#### 026 POLLA'S BOHEMIANS

New York,

October 29, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;

Harry Gompers – alt, sop; Bob Robinson – ten, sop;

Will Prevost – p; Harold Schloer – bjo;

Rex Gavitt – bb; William “Bill” Dinan – d; William Conrad Polla – arr, ldr; Walter Paul – arr (1).

10659-A	Show Me The Way To Go Home	Edison test	not on LP/CD
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10660	Sugar Plum	Edison rejected	not on LP/CD
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Though the whole session was rejected, luckily there's a pressing of the first title that can be available for listening at Thomas Edison's Attic playlist from December 12 of 2006 (if you want to listen that one, it starts at minute 21:31 & ends at minute 25:08: <https://wfmu.org/playlists/shows/21381>). The musicians heard are obviously the same ones from August 10 of 1925 minus the violin.

The recording of the 1<sup>st</sup> title follows the tune's stock arrangement from Walter Paul doctored up by Polla himself. Dig out Harry Gompers's improvised bits on the 1<sup>st</sup> verse before Ivan Johnson's first trombone solo, and after the ensemble modulation from G major to B flat major as in the stock arrangement, Ivan Johnson delivers another one, on which he attempts to deviate from the melody a bit. And nice soprano sax duo in the intro as well.

Too bad this title and the 2<sup>nd</sup> one weren't issued, but luckily, Nathan Glantz's Orchestra managed to remake it and get it issued under the pseudonym of the Tennessee Happy Boys.

#### NOTE:

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

#### 027 HARMONY DANCE ORCHESTRA

New York,

November 5, 1925

Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;

Harry Gompers – alt, clt (1,3); unknown – alt; Bob Robinson – ten;

Charles Boulanger – vln (1,2); Will Prevost – p; Harold Schloer – bjo;

Rex Gavitt – bb; William “Bill” Dinan – d, chimes (2); William Conrad Polla – arr, p (3), ldr; Arthur Lange – arr (1).

141247-2	Dinah	Harmony 60-H	Timeless CBC 1-089
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141248-1	Let Is Waltz As We Say Goodbye (w)	Harmony 67-H	not on LP/CD
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141249-2	Tweedle-Dee, Tweedle-Doo (You Love Me And I Love You)	Harmony 60-H	Timeless CBC 1-089
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Richard J. Johnson & Bernard H. Shirley: “NOTE: Silvertone 3224 (pressing of the 2<sup>nd</sup> title) as SILVERTONE DANCE ORCHESTRA. The file cards for this session confirm that the orchestra is W. C. Polla's.”

Here Johnson & Shirley are right again, for this is Polla's last acoustical session under the pseudonym of Harmony Dance Orchestra, and also the last acoustical session that he did. And like the August 10 of 1925 session, this one was previously attributed to Ben Selvin (no wonder that 2 of these titles, alongside Polla's recording of “Yes Sir! That's My Baby” as Harmony Dance Orchestra” were reissued on a Ben Selvin compilation called “Sounds Of The Roaring 20s: 1924-1926”) until Johnson & Shirley inspected the Columbia file cards and were able to correct the errors on their ADBORAF for good. And as for the personnel, they're the same gentlemen as for the August 10 of 1925 & September 1 of 1925 sessions, but with a third alto sax added here.

The 3 titles are quite wonderful to hear.

On the 1<sup>st</sup> title, which is a fine recording of the well-known early jazz standard “Dinah” (still being performed by lots of traditional small & big jazz groups today), it follows the tune's stock arrangement of Arthur Lange, but a bit doctored up to show the hot solos of Harry Gompers's alto sax & one of the Moore brothers (Don Moore or Ralph Moore) on trumpet with William “Bill” Dinan's after-beat crash cymbal accompaniment behind him and another wild ride out ensemble featuring Gompers' clarinet riding over the ensemble. I also hear on that title a violin, which I believe it's probably played by Charles Boulanger.

The 2<sup>nd</sup> title is a wonderful waltz, which is of course the last one that Polla recorded. That may be the explanation of why

there's no cymbal crash at the end. This aside, Polla does a wonderful job again, with the violin heard on that title once again in the probable hands of Charles Boulanger, the use of the chimes, and of course, Rex Gavitt's tuba playing the melody on the last chorus, a wonderful surprise to hear there.

The 3<sup>rd</sup> & last title is the wonderful Art Kassel & Mel Stitzel tune "Tweedle-Dee Tweedle-Doo (You Love Me And I Love You)", which was also recorded by Ace Brigode's 14 Virginians & Warner's Seven Aces among other artists. On Polla's recording, you can hear the fine hot solos from either Don Moore or his brother Ralph on trumpet (any of these seems to have been a bit influenced by Louis Armstrong, at least in the opening bars) and Harry Gompers's fine alto sax, which at times, reminds me of Bobby Davis in some aspects. After the false modulation by the ensemble, get also a load of the piano duo interlude of Will Prevost & Monsieur Polla before the last chorus, which is a wild ride out ensemble with Harry Gompers's clarinet riding over the ensemble, and of course, Don Moore or his brother Ralph on trumpet trying to imitate a bit of Louis Armstrong in some moments. The cymbal work of William "Bill" Dinan during that recording also deserves an applause.

**NOTE:**

**-Rust's ADBD:** Ben Selvin, vn dir. Earl Oliver, t – t – Sam Lewis, tb – Larry Abbott, cl, as – Lou Daly, ts – Lew Cobey, p – bj – bb – Milton Sands, d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

**028 W. C. POLLA AND HIS ORCHESTRA**

New York,

November 17, 1925

*Don Moore or Ralph Moore – tpt; Red Nichols – cnt (reported as present); Ivan Johnson – tbn;*

*Harry Gompers – alt; Bob Robinson – ten;*

*Will Prevost – p; Harold Schloer – bjo;*

*Rex Gavitt – bb; William "Bill" Dinan – d; William Conrad Polla – arr, ldr.*

141269-1-2-3 Lucky Boy Columbia rejected not on LP/CD

141270-1-2-3 A Little Bungalow Columbia rejected not on LP/CD

Other than the reported presence of Red Nichols, no copy of the recordings mentioned on this personnelography isn't available online, thus nothing can be said regarding musical content or personnel.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Red Nichols, cnt (reported as present) – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

**029 W. C. POLLA AND HIS ORCHESTRA**

New York,

December 8, 1925

*Don Moore – tpt; Ralph Moore – tpt; Ivan Johnson – tbn;*

*Harry Gompers – alt, sop; unknown – alt, sop; Bob Robinson – ten, sop;*

*Will Prevost – p; Harold Schloer – bjo;*

*Rex Gavitt – bb; William "Bill" Dinan – d; William Conrad Polla – arr, ldr.*

141269-5 Lucky Boy Columbia 525-D not on LP/CD

141270-5 A Little Bungalow Columbia 525-D not on LP/CD

This is Polla's last recording session of his career before his retirement, and it's certainly a good one, with 2 titles from the Marx Brothers musical "The Cocoanuts".

Though no online transfer of the 1<sup>st</sup> title is available, the opposite is true with the 2<sup>nd</sup> title, which is "A Little Bungalow" and not "Sugar Plum" as previously listed by both Rust & Johnson-Shirley, which was already recorded by Mike Speciale's band for Columbia. That one should be covered someday in another personnelography.

This aside, that 2<sup>nd</sup> title uses the publisher's stock arrangement doctored up by Polla himself, with fine soprano sax trio work, Bob Robinson's tenor sax playing the melody as written followed by Harry Gompers's hot alto sax solo. Then, Don Moore or his brother Ralph takes a 16 bar hot trumpet solo followed by the brass trio on the last 16 bars of the tune. After the wonderful soprano sax section chorus, there comes the modulation from B flat major to E flat major, and afterwards, a full ensemble chorus, with Don Moore or his brother Ralph taking some hot trumpet moments before the arrangement ends with a cymbal crash from William "Bill" Dinan.

After this session, Polla retired to continue a career as a freelance arranger for the publishing editorials, much like Arthur Lange. And in the author's opinion, he had the luck of handing the band to Rex Gavitt & Charles Boulanger, who would record with that band as the Georgia Melodians on 1926 for Edison minus the unknown 3<sup>rd</sup> alto sax and with Boulanger co-directing the sessions only.

This is just a good way to finish a recording career, though the author thinks that Polla deserved to make more recordings, but it's Polla's decision and he's no one to judge the gentleman.

**NOTE:**

**-Rust's ADBD:** W. C. Polla, p dir. t/mel – t – tb – cl/ss/as – cl/as/bar – cl/ss/ts – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** W. C. Polla, arr dir. possibly Don Moore, Ralph Moore, t – Ivan Johnson – tb – Harry Gompers, Bob Robinson, reeds – Will Prevost, p – bj – Rex Gavitt, bb, mgr – William Dinan, d.

## SOURCES:

### 1. Published sources:

- Brian Rust: American Dance Band Discography, 1917-1942. Arlington House Publishers, 1975.
- Brian Rust and Malcolm Shaw: Jazz And Ragtime Records, 1897-1942. Mainspring Press, 2002.
- Richard J. Johnson & Bernard H. Shirley: American Dance Bands On Record And Film, 1915-1942. Rustbooks Publishing, Fairplay, Colorado, 2010.

### 2. Websites:

- List of artists played on Thomas Edison's Attic: <https://wfmu.org/artistkeywords.php/TE>
- Thomas Edison's Attic – Playlist from January 13, 2004: <https://wfmu.org/playlists/shows/10118>
- Thomas Edison's Attic – Playlist from December 14, 2004: <https://wfmu.org/playlists/shows/13578>
- Thomas Edison's Attic – Playlist from December 12, 2006: <https://wfmu.org/playlists/shows/21381>

The transfers of any of the recordings covered here can be found on Robert's Old Schmaltz Archives & on some of the following links (even if it just the same take on a different medium (no grimmer versions allowed)):

### 1. Transfers on Youtube by Enrico Borsetti (lindyhoppers):

- “Give Us The Charleston”: <https://www.youtube.com/watch?v=QdZR8itlkws>
- 2. Transfers on Youtube by user acousticedison:
  - “It'll Get You”: <https://www.youtube.com/watch?v=hADNOdDrTKw>
  - “Too Tired”: <https://www.youtube.com/watch?v=JMJcpXoOTvQ>
  - “Traveling Blues”: <https://www.youtube.com/watch?v=ZNB42ZnHZEE>
  - “All Alone With You (In A Little Rendezvous)”: <https://www.youtube.com/watch?v=sgtjK36Rjqk>
  - “Deep In My Heart, Dear”: [https://www.youtube.com/watch?v=l4d\\_bCFWwxQ](https://www.youtube.com/watch?v=l4d_bCFWwxQ)
  - “Moonlight And Roses”: <https://www.youtube.com/watch?v=TgneupYM45Y>
  - “When You And I Were Seventeen”: <https://www.youtube.com/watch?v=RI7X45yniys>
  - “Silver Head”: [https://www.youtube.com/watch?v=iq2nX\\_y2cRU](https://www.youtube.com/watch?v=iq2nX_y2cRU)

### 3. Transfers on Youtube by Edward Mitchell (VictrolaJazz):

- “It'll Get You”: <https://www.youtube.com/watch?v=QrvlJd7rVno>
- “Too Tired”: <https://www.youtube.com/watch?v=rJhrLWnLx34>
- “I'll See You In My Dreams”: <https://www.youtube.com/watch?v=i0bFTL20kfU>
- “The Only, Only One For Me”: <https://www.youtube.com/watch?v=yGT94oidkKc>
- “You And I”: <https://www.youtube.com/watch?v=ESEUSJ3dT8Q>
- “Kickin' The Clouds Away”: <https://www.youtube.com/watch?v=9Tldyf80gEg>
- “Why Do I Love You?": <https://www.youtube.com/watch?v=yD1s0jhBXeU>
- “What A Smile Can Do”: <https://www.youtube.com/watch?v=C34jkxjCHP8>
- “Sweet Georgia Brown”: <https://www.youtube.com/watch?v=-7O8Dhhm8Eo>
- “Charleston”: <https://www.youtube.com/watch?v=de5657dJXyk>
- 4. Transfers on Youtube by Michael Sims (Onkel Greifenklau):
  - “(Oh, Maw! Oh, Paw!) Isn't She The Sweetest Thing?": <https://www.youtube.com/watch?v=xLdSjLI4sbw>
  - “She's Drivin' Me Wild”: <https://www.youtube.com/watch?v=j0-XFpMoaU>
- 5. Transfers on Youtube by Joe Marx:
  - “Yes, Sir! That's My Baby”: <https://www.youtube.com/watch?v=wSDvNvcq1w4>
  - “Red Hot Henry Brown”: [https://www.youtube.com/watch?v=4Dvhw5C\\_KB8](https://www.youtube.com/watch?v=4Dvhw5C_KB8)
- 6. Transfers on Youtube by Klaus Janku (phonomono78s):
  - “Traveling Blues”: <https://www.youtube.com/watch?v=LIBKfrYj9aE> (broken link)
  - “Charleston”: <https://www.youtube.com/watch?v=GjJmLqmAtyI> (broken link)
- 7. Transfers on Youtube by Edwin Harvey:
  - “Madeira”: [https://www.youtube.com/watch?v=ZhxQmmaG\\_NU](https://www.youtube.com/watch?v=ZhxQmmaG_NU)
  - “Save Your Sorrow For Tomorrow”: <https://www.youtube.com/watch?v=nJTKSsfF8j8>
  - “The Promenade Walk”: <https://www.youtube.com/watch?v=egFqzmEvXOk>

### 8. Transfers from the Belfer Cylinders Collection available for listen on the Syracuse University Library of Special Collection (<https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=Polla%27s+Clover+Gardens+Orchestra>):

- “Too Tired”: [https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79961.metsmods.xml;query=Polla%27s%20Clover%20Gardens%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DPolla%2527s%2520Clover%2520Gardens%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79961.metsmods.xml;query=Polla%27s%20Clover%20Gardens%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DPolla%2527s%2520Clover%2520Gardens%2520Orchestra%26)
- “Will You Remember Me?": [https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79980.metsmods.xml;query=Polla%27s%20Clover%20Gardens%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DPolla%2527s%2520Clover%2520Gardens%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79980.metsmods.xml;query=Polla%27s%20Clover%20Gardens%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DPolla%2527s%2520Clover%2520Gardens%2520Orchestra%26)
- 9. Transfers on Youtube by Lars Bang Andersen:
  - “Too Tired”: <https://www.youtube.com/watch?v=VkXxFpWG974>
  - “Save Your Sorrow For Tomorrow”: <https://www.youtube.com/watch?v=HntYGghBvRg>
- 10. Transfers on Youtube by Paal André Hermansen:
  - “Will You Remember Me?": <https://www.youtube.com/watch?v=cMHnO0eQP2g>
- 11. Transfers on Youtube by Colin Hancock (Desdemona202):
  - “Moonlight And Roses”: <https://www.youtube.com/watch?v=o1v-faUKXiy>
  - “When You And I Were Seventeen”: <https://www.youtube.com/watch?v=bUJLHPYwQnw>
- 12. Transfers on Youtube by user 240252:



-“Give Us The Charleston”: <https://www.youtube.com/watch?v=wkmCdEaQTCE>

13. Transfers by Gernot Klawun (GOODY GOODTIMER):

-“Give Us The Charleston”: <https://www.youtube.com/watch?v=2VpZG4HNdHY>

14. Transfers available from the Ben Selvin collection from the Toast Of New York group (the rest of the recordings are from the real Ben Selvin):

-“Cecilia”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/9-13%20Cecilia.mp3>

-“I’m Tired Of Everything But You”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/9-14%20I%27m%20Tired%20Of%20Everything%20But%20You.mp3>

-“Yes, Sir! That’s My Baby”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/9-15%20Yes%20Sir%2C%20That%27s%20My%20Baby.mp3>

-“Dinah”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/10-08%20Dinah.mp3>

-“Let Us Waltz As We Say Goodbye”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/10-09%20Let%20Us%20Waltz%20As%20We%20Say%20Goodbye.mp3>

-“Tweedle-Dee Tweedle-Doo (You Love Me And I Love You)”: <https://archive.org/download/BenSelvinOrchestra78rpmCollection/10-10%20Tweedle%20Dee%2C%20Tweedle%20Do.mp3>

15. Transfers on Youtube by user Team Treat:

-“China Girl”: [https://www.youtube.com/watch?v=fKb1N\\_35O3I](https://www.youtube.com/watch?v=fKb1N_35O3I)

16. Transfers by EdisonJukebox:

-“Traveling Blues”: <https://www.youtube.com/watch?v=stvDKfL-8eA>

-“All Alone With You In A Little Rendezvous”: <https://www.youtube.com/watch?v=OD3v6MYOd5A>

-“Waltz Me Lightly, Hold Me Tightly”: <https://www.youtube.com/watch?v=stvDKfL-8eA>

17. Transfers by user jakej:

-“Kammenoi-Ostrow” ([https://archive.org/details/78\\_kammenoi---ostrow\\_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla\\_gbia0005412a](https://archive.org/details/78_kammenoi---ostrow_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla_gbia0005412a)): [https://archive.org/download/78\\_kammenoi---ostrow\\_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla\\_gbia0005412a/Kammenoi%20-%20Ostrow%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3](https://archive.org/download/78_kammenoi---ostrow_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla_gbia0005412a/Kammenoi%20-%20Ostrow%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3)

-“Arabian Romance” ([https://archive.org/details/78\\_arabian-romance\\_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla\\_gbia0005412b](https://archive.org/details/78_arabian-romance_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla_gbia0005412b)): [https://archive.org/download/78\\_arabian-romance\\_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla\\_gbia0005412b/Arabian%20Romance%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3](https://archive.org/download/78_arabian-romance_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla_gbia0005412b/Arabian%20Romance%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3)

18. Transfers by Kevin Davis on his Century Old Sounds website (also available on Facebook: <http://www.facebook.com/centuryoldsounds>):

-“The Melody That Made You Mine”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51569-L.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51569-L.mp3)

19. Transfers on Youtube by user agesagomusic08:

-“Traveling Blues”: <https://www.youtube.com/watch?v=IYgoNQmiI0M>

-“All Alone With You (In A Little Rendezvous)”: [https://www.youtube.com/watch?v=zxQwsU\\_5oI](https://www.youtube.com/watch?v=zxQwsU_5oI)

-“One Smile”: [https://www.youtube.com/watch?v=s7Do\\_svbY4](https://www.youtube.com/watch?v=s7Do_svbY4)

20. Transfers on Youtube by Jason Madore:

-“Beside A Silv’ry Stream”: <https://www.youtube.com/watch?v=hJ7h67h6lhw>

-“One Smile”: [https://www.youtube.com/watch?v=Z\\_J2hTx0\\_MY](https://www.youtube.com/watch?v=Z_J2hTx0_MY)

21. Transfers on Internet Archive by user jakej:

-“Deep In My Heart, Dear” ([https://archive.org/details/78\\_deep-in-my-heart-dear\\_pollas-clover-gardens-orchestra-dorothy-donnely-sigmund\\_gbia0083035b](https://archive.org/details/78_deep-in-my-heart-dear_pollas-clover-gardens-orchestra-dorothy-donnely-sigmund_gbia0083035b)): [https://archive.org/download/78\\_deep-in-my-heart-dear\\_pollas-clover-gardens-orchestra-dorothy-donnely-sigmund\\_gbia0083035b/Deep%20in%20My%20Heart%2C%20Dear%20-%20Polla%27s%20Clover%20Gardens%20Orchestra.mp3](https://archive.org/download/78_deep-in-my-heart-dear_pollas-clover-gardens-orchestra-dorothy-donnely-sigmund_gbia0083035b/Deep%20in%20My%20Heart%2C%20Dear%20-%20Polla%27s%20Clover%20Gardens%20Orchestra.mp3)

-“How I Love That Girl” ([https://archive.org/details/78\\_how-i-love-that-girl\\_pollas-clover-gardens-orchestra-vernon-dalhart-gus-kahn-and\\_gbia0177663a](https://archive.org/details/78_how-i-love-that-girl_pollas-clover-gardens-orchestra-vernon-dalhart-gus-kahn-and_gbia0177663a)): [https://archive.org/download/78\\_how-i-love-that-girl\\_pollas-clover-gardens-orchestra-vernon-dalhart-gus-kahn-and\\_gbia0177663a/HOW%20I%20LOVE%20THAT%20GIRL%21%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_how-i-love-that-girl_pollas-clover-gardens-orchestra-vernon-dalhart-gus-kahn-and_gbia0177663a/HOW%20I%20LOVE%20THAT%20GIRL%21%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“Will You Remember Me?” ([https://archive.org/details/78\\_will-you-remember-me\\_pollas-clover-gardens-orchestra-george-wilton-ballard-lou-da\\_gbia0191919b](https://archive.org/details/78_will-you-remember-me_pollas-clover-gardens-orchestra-george-wilton-ballard-lou-da_gbia0191919b)): [https://archive.org/download/78\\_will-you-remember-me\\_pollas-clover-gardens-orchestra-george-wilton-ballard-lou-da\\_gbia0191919b/Will%20you%20remember%20me%3F%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_will-you-remember-me_pollas-clover-gardens-orchestra-george-wilton-ballard-lou-da_gbia0191919b/Will%20you%20remember%20me%3F%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“Moonlight And Roses” ([https://archive.org/details/78\\_moonlight-and-roses-bring-memries-of-you\\_pollas-clover-gardens-orchestra-helen\\_gbia0180399a](https://archive.org/details/78_moonlight-and-roses-bring-memries-of-you_pollas-clover-gardens-orchestra-helen_gbia0180399a)): [https://archive.org/download/78\\_moonlight-and-roses-bring-memries-of-you\\_pollas-clover-gardens-orchestra-helen\\_gbia0180399a/MOONLIGHT%20AND%20ROSES%20%28BR%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_moonlight-and-roses-bring-memries-of-you_pollas-clover-gardens-orchestra-helen_gbia0180399a/MOONLIGHT%20AND%20ROSES%20%28BR%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“When You And I Were Seventeen” ([https://archive.org/details/78\\_when-you-and-i-were-seventeen\\_pollas-clover-gardens-orchestra-charles-hart-gus-kah\\_gbia0180399b](https://archive.org/details/78_when-you-and-i-were-seventeen_pollas-clover-gardens-orchestra-charles-hart-gus-kah_gbia0180399b)): [https://archive.org/download/78\\_when-you-and-i-were-seventeen\\_pollas-clover-gardens-orchestra-charles-hart-gus-kah\\_gbia0180399b/WHEN%20YOU%20AND%20I%20WERE%20SEVENTEEN%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_when-you-and-i-were-seventeen_pollas-clover-gardens-orchestra-charles-hart-gus-kah_gbia0180399b/WHEN%20YOU%20AND%20I%20WERE%20SEVENTEEN%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“By The Light Of The Stars” ([https://archive.org/details/78\\_by-the-light-of-the-stars-por-la-luz-de-las-estrellas\\_tickle-toe-ten-bruce-wallac\\_gbia0202073a](https://archive.org/details/78_by-the-light-of-the-stars-por-la-luz-de-las-estrellas_tickle-toe-ten-bruce-wallac_gbia0202073a)): [https://archive.org/download/78\\_by-the-light-of-the-stars-por-la-luz-de-las-estrellas\\_tickle-toe-ten-bruce-wallac\\_gbia0202073a/BY%20THE%20LIGHT%20OF%20THE%20STARS%20%28POR%20LA%20LUZ%20DE%20-%20TICKLE%20TOE%20TEN.mp3](https://archive.org/download/78_by-the-light-of-the-stars-por-la-luz-de-las-estrellas_tickle-toe-ten-bruce-wallac_gbia0202073a/BY%20THE%20LIGHT%20OF%20THE%20STARS%20%28POR%20LA%20LUZ%20DE%20-%20TICKLE%20TOE%20TEN.mp3)

-“Beside A Silv’ry Stream” ([https://archive.org/details/78\\_beside-a-silvry-stream\\_pollas-clover-gardens-orchestra-ben-black-neil-moret\\_gbia0180287b](https://archive.org/details/78_beside-a-silvry-stream_pollas-clover-gardens-orchestra-ben-black-neil-moret_gbia0180287b)): [https://archive.org/download/78\\_beside-a-silvry-stream\\_pollas-clover-gardens-orchestra-ben-black-neil-moret\\_gbia0180287b/BESIDE%20A%20SILV%27RY%20STREAM%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_beside-a-silvry-stream_pollas-clover-gardens-orchestra-ben-black-neil-moret_gbia0180287b/BESIDE%20A%20SILV%27RY%20STREAM%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“One Smile” ([https://archive.org/details/78\\_one-smile\\_pollas-clover-gardens-orchestra-howard-johnson-irving-bibo-joe-cooper\\_gbia0180287a](https://archive.org/details/78_one-smile_pollas-clover-gardens-orchestra-howard-johnson-irving-bibo-joe-cooper_gbia0180287a)): [https://archive.org/download/78\\_one-smile\\_pollas-clover-gardens-orchestra-howard-johnson-irving-bibo-joe-cooper\\_gbia0180287a/ONE%20SMILE%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3](https://archive.org/download/78_one-smile_pollas-clover-gardens-orchestra-howard-johnson-irving-bibo-joe-cooper_gbia0180287a/ONE%20SMILE%20-%20POLLA%27S%20CLOVER%20GARDENS%20ORCHESTRA.mp3)

-“What A World This Would Be (If You Only Loved Me)” ([https://archive.org/details/78\\_what-a-world-this-would-be-que-mundo-seria\\_tickle-toe-ten-bruce-wallace-b-g-d\\_gbia0085626b](https://archive.org/details/78_what-a-world-this-would-be-que-mundo-seria_tickle-toe-ten-bruce-wallace-b-g-d_gbia0085626b)): [https://archive.org/download/78\\_what-a-world-this-would-be-que-mundo-seria\\_tickle-toe-ten-bruce-wallace-b-g-d\\_gbia0085626b/What%20a%20World%20This%20Would%20Be](https://archive.org/download/78_what-a-world-this-would-be-que-mundo-seria_tickle-toe-ten-bruce-wallace-b-g-d_gbia0085626b/What%20a%20World%20This%20Would%20Be)



[%20%28%21Que%20Mundo%20Se%20-%20Tickle%20Toe%20Ten.mp3](#)

-"The Promenade Walk" ([https://archive.org/details/78\\_the-promenade-walk-el-paseo\\_tickle-toe-ten-alfred-goodman-maurie-rubens-j-freds\\_gbia0085626a](https://archive.org/details/78_the-promenade-walk-el-paseo_tickle-toe-ten-alfred-goodman-maurie-rubens-j-freds_gbia0085626a)): [https://archive.org/download/78\\_the-promenade-walk-el-paseo\\_tickle-toe-ten-alfred-goodman-maurie-rubens-j-freds\\_gbia0085626a/The%20Promenade%20Walk%20%28E%20Paseo%29%20-%20Tickle%20Toe%20Ten.mp3](https://archive.org/download/78_the-promenade-walk-el-paseo_tickle-toe-ten-alfred-goodman-maurie-rubens-j-freds_gbia0085626a/The%20Promenade%20Walk%20%28E%20Paseo%29%20-%20Tickle%20Toe%20Ten.mp3)

-"Kammenoi-Ostrow (Rubinstein)" ([https://archive.org/details/78\\_kammenoi---ostrow\\_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla\\_gbia0005412a](https://archive.org/details/78_kammenoi---ostrow_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla_gbia0005412a)): [https://archive.org/download/78\\_kammenoi---ostrow\\_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla\\_gbia0005412a/Kammenoi%20-%20Ostrow%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3](https://archive.org/download/78_kammenoi---ostrow_w.-c.-polla-and-his-orchestra-rubinstein-w.-c.-polla_gbia0005412a/Kammenoi%20-%20Ostrow%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3)

-"Arabian Romance (Dvorak)" ([https://archive.org/details/78\\_arabian-romance\\_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla\\_gbia0005412b](https://archive.org/details/78_arabian-romance_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla_gbia0005412b)): [https://archive.org/download/78\\_arabian-romance\\_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla\\_gbia0005412b/Arabian%20Romance%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3](https://archive.org/download/78_arabian-romance_w.-c.-polla-and-his-orchestra-dvorak-w.-c.-polla_gbia0005412b/Arabian%20Romance%20-%20W.%20C.%20Polla%20and%20his%20Orchestra.mp3)

-"Bam Bam Bamy Shore" ([https://archive.org/details/78\\_bam-bam-bamy-shore\\_harmony-dance-orchestra-dixon-and-henderson\\_gbia0204137a](https://archive.org/details/78_bam-bam-bamy-shore_harmony-dance-orchestra-dixon-and-henderson_gbia0204137a)): [https://archive.org/download/78\\_bam-bam-bamy-shore\\_harmony-dance-orchestra-dixon-and-henderson\\_gbia0204137a/Bam%20-%20Bam%20-%20Bamy%20Shore%20-%20HARMONY%20DANCE%20ORCHESTRA.mp3](https://archive.org/download/78_bam-bam-bamy-shore_harmony-dance-orchestra-dixon-and-henderson_gbia0204137a/Bam%20-%20Bam%20-%20Bamy%20Shore%20-%20HARMONY%20DANCE%20ORCHESTRA.mp3)

-"Don't Wait Too Long" ([https://archive.org/details/78\\_dont-wait-too-long\\_harmony-dance-orchestra-irving-berlin\\_gbia0060833a](https://archive.org/details/78_dont-wait-too-long_harmony-dance-orchestra-irving-berlin_gbia0060833a)): [https://archive.org/download/78\\_dont-wait-too-long\\_harmony-dance-orchestra-irving-berlin\\_gbia0060833a/Don%27t%20Wait%20Too%20Long%20-%20Harmony%20Dance%20Orchestra.mp3](https://archive.org/download/78_dont-wait-too-long_harmony-dance-orchestra-irving-berlin_gbia0060833a/Don%27t%20Wait%20Too%20Long%20-%20Harmony%20Dance%20Orchestra.mp3)

-"Normandy" ([https://archive.org/details/78\\_normandy\\_harmony-dance-orchestra-robinson-little-britt\\_gbia0060833b](https://archive.org/details/78_normandy_harmony-dance-orchestra-robinson-little-britt_gbia0060833b)): [https://archive.org/download/78\\_normandy\\_harmony-dance-orchestra-robinson-little-britt\\_gbia0060833b/Normandy%20-%20Harmony%20Dance%20Orchestra%20-%20Robinson.mp3](https://archive.org/download/78_normandy_harmony-dance-orchestra-robinson-little-britt_gbia0060833b/Normandy%20-%20Harmony%20Dance%20Orchestra%20-%20Robinson.mp3)